

GLASS AND CROCKERY

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70. 2000. 10. 25. 14

Portrayals of Abraham Lincoln

Glass & Ceramics

Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



SUMPTUOUS VASES AND A CLOCK which were presented to the late Brig. Gen. Augustus Gordon Weissert of Milwaukee, then commander in chief of the G. A. R., upon the occasion of the twenty-seventh annual encampment at Indianapolis in 1892. They were made at the royal porcelain works of Austria and bear portraits of President Lincoln and Gens. Grant, Sherman and Sheridan. Their first public exhibition came when they were recently loaned to the Lawrence college museum of American history.

Whitehead papers v. 1 p. 27

—Journal Color Phot

Dr. Warren, Do you know this book? it contains
a portrait of Lincoln on a horse. Book is good too
in its field. We have never seen the Staffordshire
Lincoln item. Perhaps you have. G.G.

2/2/32



PORTRAITS IN POTTERY

By
ALBERT LEE

ILLUSTRATED WITH NINETY-FOUR PHOTOGRAPHS. MOST OF
THEM HITHERTO UNPUBLISHED. PRINTED ON ANTIQUE
PAPER WITH PLATES INSERTED. CLOTH BOUND. PRICE \$6.00 less 10%

THE STRATFORD COMPANY, Publishers

Boston, Massachusetts
Supplied by

GATES AND GATES

24 CHARLOTTE ST.
WORCESTER, MASS.

see over.



This group represents the Duchess of Kent with her daughter, Princess, later Queen, Victoria at the age of three. Staffordshire, ca. 1825.

P ORTRAITS IN POTTERY

is a book to interest all those who find delight in the gentle pastime of collecting, but more particularly those whose broader tastes and interests include the collecting of joyful adventures and pleasant memories. A part of the time which the author has devoted to the pursuit of his particular hobby has been spent in rural England and in provincial France. He not only records the incidents of his quests with a quaint humor and a kindly philosophy, but he sets down facts, names, addresses and places which give his chapters—particularly to those on hunting in London and Paris—a very real value as accurate guides for those seekers who may have the opportunity or desire to follow along his path. The book is full of information not only with respect to its principal theme,—which is the collecting of portrait pieces in all forms of ceramic ware and of all times and places—but about kindred interests in the field of antique-hunting; and he writes almost affectionately of quaint old English inns, delectable little French hostelries, and of a host of human personalities and incidents encountered by the way. The book is profusely illustrated with photographs—many hitherto unpublished—selected not only from the author's own collection but from many museum and private collections, and interspersed with pictures of real places where good hunting may be found, such as the Flea Market and the Quais of Paris, the Caledonian Market in London, and back streets in little

towns of Brittany. Here is no dull record of a mere phase of a collecting hobby;—it is a romantic and picturesque narrative of the pursuit of one of the joys of life.

ALBERT LEE, the author of "Portraits in Pottery," was born in New Orleans, but much of his youth was spent in France and Germany where his early schooling was obtained. He graduated from Exeter Academy in 1887 and from Yale in 1891. While at school he was editor of the *Exonian* and of the *Phillips Exeter Literary Monthly*. At college he was an editor of the *Yale Courant* and of the *Yale Literary Magazine*. Thus it would appear that his inclination to write developed fairly early. Upon leaving college he served three years as a reporter on the *New York Sun*, and then became editor of *Harper's Round Table*; later managing editor of *Harper's Weekly*, and afterward managing editor of *Collier's*, with which he remained associated until 1911, when he went to Europe for a stay of several months.

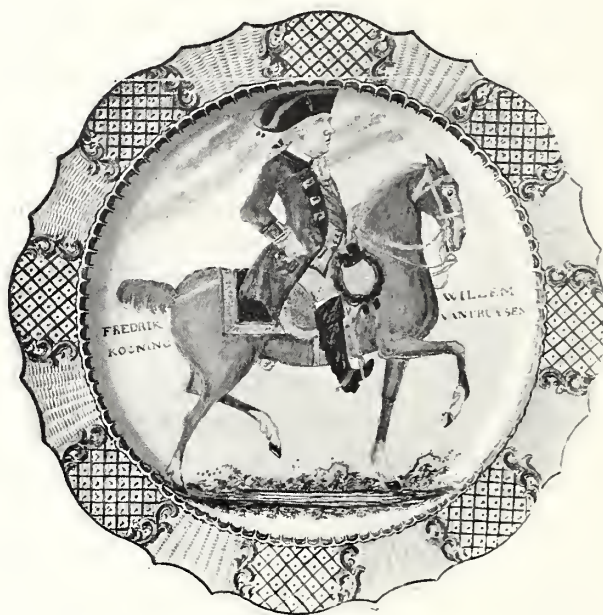
Meantime he had published several books: "Tommy Toddles," "Four for a Fortune," "The Knave of Hearts," "He, She and They," "The Pie and the Pirate," and had seen one of his plays, "Miss Phoenix," produced at a Broadway Theatre.

Upon his return from Europe, he acted as associate editor of *Town and Country* for about a year, and then associated himself



Saltglazed stoneware spirit flasks, made during the turbulent political period of the reign of William IV (1830-1837) when the Reform Laws and Catholic Emancipation were under discussion in Parliament. Doulton and Watts, Lambeth, 1832.

with Mr. Condé Nast as managing editor of *Vanity Fair*. In 1923 Mr. Lee went to London to take charge of the Nast interests there. At the end of two years he returned home, but was sent again in 1926 to take charge of the Paris offices of his company. Here he remained nearly two years. It was during these two long residences in England and France that Mr. Lee found his diversion in pursuing his hobby of china collecting and in the gathering and preparation of the romantic and informative material now published in "Portraits in Pottery."



FREDERICK
WILLIAM I.
KING OF
PRUSSIA

ORDER FORM

The STRATFORD COMPANY, Publishers
289 Congress Street, Boston, Mass.

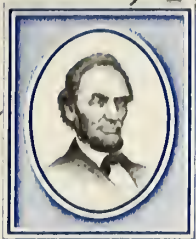
GATES AND GATES
24 CHARLOTTE ST.
WORCESTER, MASS.

Please send copies of PORTRAITS IN POTTERY
by ALBERT LEE together with bill for same.

NAME

ADDRESS

Price \$6.00
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of

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CHARTERED LIFE UNDERWRITERS
1009 CENTRAL NAT'L BANK BLDG.

PEORIA, ILLINOIS

April

5th

1932

Dr. Louis A. Warren, Director
Lincoln Historical Research Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

Enclosed herewith is a letter which is self explanatory, along with a copy of my reply thereto.

You easily appreciate the reason why I have written this lady in the strain that I did was because in case you should be interested, then I felt that was the way to secure the most favorable price on it.

If you are interested, and want me to do anything further in the matter, let me know and I will be glad to take the trip up to Bradford and see the article and see what it looks like, etc., and, if you wish me to, purchase it for you at the lowest possible price.

Yours very truly,

Ralph C. Lowes
State Manager

R.C.Lowes/VC

Mr. R. C. Lowes Sr.
Peoria, Illinois

Dear Sir:

I noticed an article in this weeks "Bureau County Republican" about Lincoln relics that we might have in our homes. I have a china plate in my possession that I felt would be quite valuable and have been waiting for an opportunity to turn it into money. It is about $8\frac{1}{2}$ inches in diameter and has what I would consider a very good picture of Lincoln just head & shoulder about 5 inches in length. I cannot give you any history of the plate but I imagine it is quite an old plate and does show considerable wear, the gilt edge is quite badly worn off, it has one or two small nicks out of it & the china is crazed as I would call it. I would rather sell than to lend it. If interested write

Mrs. Jonas Albrecht,
Bradford,
Illinois.

Apr. 1, '32

April
5th
1932

Mrs. Jonas Albrecht
Bradford, Illinois

Dear Mrs. Albrecht:

This will acknowledge receipt of yours of first inst. in which you speak of owning a China plate with a head of Lincoln thereon.

I am today sending your communication to Dr. Warren, the head of the Lincoln Historical Research Foundation, for his information and if he is interested in securing further information he will doubtless communicate with you. Personally, I doubt whether it will prove of particular interest to him, because there are undoubtedly a large number of them scattered throughout the country and it is more than possible that if they desired anything of that kind they will have obtained it before now.

Thanking you for your communication, I remain

YOURS FOR LIFE INSURANCE SERVICE

State Manager

R. C. Lowes/VC

P. S. - I am sorry you didn't include in your letter a statement of the price at which you would be willing to dispose of it, because that, of course, would naturally be taken into consideration as a preliminary, even if they should be at all interested in the matter. If you care to advise me of the price at which you would be willing to dispose of it, you might drop me a line and I will pass it on to the Home Office at the same time. Stamped and addressed envelope enclosed herewith, for your convenience.

R. C. Lowes

April 9, 1932

Mr. R. C. Lowes
Peoria Office

My dear Mr. Lowes:

Thank you very much for calling our attention to the Lincoln plate in the possession of Mrs. Albrecht at Bradford, Illinois.

We are not interested in crockery and, therefore, will have to advise Mrs. Albrecht that we are not in the market for this item. Thank you nevertheless for calling our attention to it.

Respectfully yours,

Director
Lincoln Historical Research Foundation

LAW:LH

PLATE WITH LINCOLN HEAD ON IT

April 9, 1932

Mrs. Jonas Albrecht
Bradford, Illinois

My dear Mrs. Albrecht:

I regret to say that we are not collecting Lincoln china although we appreciate that your item must be very interesting. Thank you very much for calling our attention to it.

Respectfully yours,

Director

LAW:LN

PARIS AUTO SALVAGE CO.

HERMAN R. SANTEN, PROP.

NEW AND USED PARTS FOR ALL MAKES CARS

1831 SOUTH MAIN STREET—PHONE 568J OR 568W

Paris, Ky., April 10-45

Lincoln National Life Foundation

Dear sir:— I have in my possession and have had for some years an autographed silhouette of Abraham Lincoln done on glass. The size of the glass is $4\frac{1}{4}$ in. by $5\frac{1}{2}$ in and the drawing is lovely. There is no frame but the old paper yellowed by age is tack fit. Of course it is in shacks. When I came in possession of it some years ago it was in a very old oval gold leaf frame which had been hung by an old red cord. The frame was in bad condition. Have decided to sell the silhouette so please make me an offer. Awaiting reply I am

Yours respectfully,

Mrs. Herman R. Santen
1823 S. Main St

Paris - Kentucky

9/5 Saw your wants under Lincolniana in April Kitties,

Chicago Ill

Aug 4-1948.

Dr Louis A Warren
Lincoln National Life Foundation
Fort Wayne Ind.

Dear Dr Warren:-

I read the article in
Hobbies regarding "Lincoliana" so I am taking this
knowledge of writing to you about something quite special =

I have a small antique
shop and I really have a Lincoln plaque that should
find its way to a Lincoln collector. I will not attempt
to describe it for I could never do it justice so I will
only say that I consider it the rarest of rare milk glass
The frame is cross cross and Lincoln is in relief but the
color and detail is beyond description. I do not have it
in my shop but I keep it in my living quarters and
for any time you are in Chicago and would like to see
it or if you would have a friend here in Chicago that
I would send it to you for your approval. I really think
it belongs in your office Dr Warren. This plaque came
out of an old home in Indiana.

I do hope you will not
think my letter mercenary for I could sell this any time
I would put it in my shop. At the time I found this
plaque in this home I also found a very rare paper weight
in the form of a chicken and both pieces are perfect as the
home was a wealthy home where many treasures were housed

Sincerely

Eleanor Borman
1522 Sheridan Rd
Chicago Ill

(Vol 1474.)

August 11, 1948

Miss Eleanor Borman
7522 Sheridan Road
Chicago, Illinois

My dear Madam:

Thanks for calling our attention to the milk glass pieces which you have. We happen to have one specimen of milk glass showing Lincoln in a lithical shaped dish with Lincoln's head raised in the bottom of the dish. If you can tell us what you are asking for the piece you have we would better know whether or not to ask you to send it on approval.

Very truly yours,

LAW/DPB
L. A. Warren

Director

3

BROWN UNIVERSITY
THE LIBRARY
PROVIDENCE, RHODE ISLAND

David A. Jonah,
HENRY B. VAN HOOSEN, Librarian

September 22, 1950

Dr. Louis A. Warren
Lincoln National Life Insurance Company,
Fort Wayne, Indiana.

Dear Dr. Warren:

We have become quite interested in Lincoln portraits on glass having been presented with one recently and having been told about several more. They have apparently all been done from the same original but what we would like to know is what the original print was, whether they were done in one locality or were done in many, about what period they were done and who the artist was.

The enclosed is a photograph of our painting. Have you seen either similar or different ones and have you any further information about Lincoln portraits on glass, in general?

Sincerely yours,

Marion E. Brown

(Miss) Marion E. Brown
In Charge
Special Collections.



October 4, 1950

Miss Marion E. Brown
The Library
Brown University
Providence, Rhode Island

My dear Miss Brown:

We are interested in your compilation of paintings on glass and we wonder if you contemplate cataloging of them, and if so what information is desired? It appears very much to me as if the one you have may have been a 1864 campaign product as you will recognize the photograph from which it is made with the favorite subject for the '64 campaign.

We do have a very interesting painting of Abraham Lincoln on velvet. If you will advise just what you contemplate we will make a search for unique paintings of Lincoln.

Very truly yours,

Director

LAW:JK



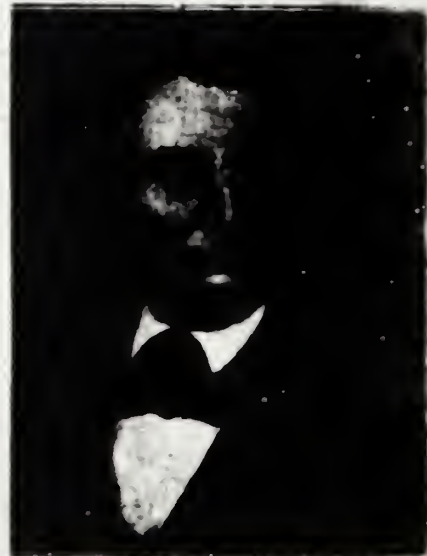
No. 1

1. Lincoln portrait on glass in the McClellan collection at Brown University, Providence, R. I.



No. 2

2. From a painting made on the "under side" of a piece of glass in colors. Measures about 14x22". Owned by Richard F. Lufkin of Boston, Mass. It is one of two such pieces owned by Mr. Lufkin.



No. 3

3. The author's second Lincoln portrait on glass.

LINCOLN PORTRAITS ON GLASS

By ROBERT S. BARTON

Portraits painted on glass — and especially portraits of Abraham Lincoln — seem to present quite a mystery.

Who painted them? In about what years? How were they sold? Were they scattered over the country, generally, or sold principally in New England? How long did it take the artist to paint one, and what did he get for his work? How many Lincoln portraits will this article help to reveal and where are they? and what information can their owners contribute about them?

Being a collector of Lincolniana (but one whose available wall space has long since been overfilled;) several years ago I bought some framed pictures from an antique dealer in Willimantic, Conn. One was a portrait on glass, which the dealer sold to me at a bargain, out of spite. A customer to whom he had taken a cordial dislike had haggled over the price and made himself generally objectionable, and had left the shop with a hint that he might come again and buy the picture when the dealer was "more reasonable." His bad

manners proved to be my good fortune.

Some time later, while visiting friends whose lovely home is filled with antiques, I spied a Lincoln-on-glass, somewhat like mine but facing toward the right, while mine faced to the left. (To jump ahead in the story somewhat, I might say here that this is the only one I have seen which does face to the right.)

Then my good friend and fellow-member of The Lincoln Group of Boston, Richard F. Lufkin, bought one from an art dealer in Boston; and then we each acquired a second one. Meanwhile, to my surprise, I discovered one hanging in the Town Offices of my own home town, Foxboro, Mass. Thus, to date we have seen six, in the general Boston area, and we know of a seventh in Peterboro, N. H. Altogether they make a very interesting collection, about which, unfortunately, we know next to nothing. A brief account of our research, thus far, will reveal how little we have learned, but may, perhaps, suggest to readers some clues they can offer for our further investigation.

We inquired of several dealers in old paintings, in Boston, none of whom could give us much information except that occasionally they had handled portraits on glass, of various historic Americans, and that such works brought fairly good prices. One man did tell us he understood that such paintings originated in Canton, China, and were brought back in the holds of clipper ships. (We discarded this theory for several reasons. The pictures are all fairly large, and the old glass is very brittle. The difficulty of bringing them would, it seems, have made them more rare than they are, and much more valuable today. But, even more important, the workmanship does not show any trace of Oriental influence, which is almost always discernable in paintings of such origin.)

The inquiries we made of two or three publications in the fields of art and antiques were graciously answered, but we made no progress in our search. Nor did we learn much from the art museums, excepting that the Librarian of the Metropolitan Museum, in New York, very kindly gave us a list of references to magazine articles on the subject of painting on glass. All but one of these dealt with "Verre Eglomise", and most of them were about collections or examples of this art in England. The one exception was an article by Donald Sternbergh, "Portraits on Glass," in *Coronet*, February, 1939.

From Mr. Sternbergh's article we have learned most of the little we know. But, the six illustrations accompanying it are of Washington, Van Buren, Andrew Jackson, Young Napoleon, and two Pennsylvanian Farm Girls; and nowhere in the article does the name of Abraham Lincoln appear. (Incidentally, the figures in his six illustrations are more in the "primitive" style than our Lincolns.)

According to Mr. Sternbergh,



No. 4
4. The author's first of two Lincoln portraits on glass.

art of Verre Eglomise flourished in America about a century ago, but apparently for a rather brief period. He refers to "itinerant artists," some of whom, at least, were immigrants from the South of Germany, who brought their art with them; and his article is principally concerned with examples of their work found in the German-settled regions of Pennsylvania. The article is of interest, and its subject matter is in our general field of search, but it sheds no light on our particular investigation.

Verre Eglomise takes its name from Jean Baptiste Glomy, a Parisian writer, antique dealer, and artist who lived in the second half of the 18th Century and who, according to *Connoisseur* (Vol. 87, 1931) "is supposed to have practiced the art, although it is certain he didn't invent it." The name correctly applies to the art of painting on the under-side of glass, with a metal foil showing through the painting. Whether the name still applies when no foil is used, I do not know. If not, then the Lincoln portraits are not true examples of Verre Eglomise.

The technique which the Lincoln portraits exemplify is exactly the same as is often seen on the doors of old clocks or the decorative panels of old mirrors. The painting, in oil and in full color, is on the back of the glass itself; there is nothing behind the glass but a wood backing, for protection. There are artists today who are skilled in this technique, in which not only the subject but also the entire painting process is reversed. First to be applied are the blacks, and heavy shadows, with the lighter tones following. A coating of white paint over the entire back of the painted glass is for the purpose of catching the light and reflecting it back through the painting.

All of the six Lincoln portraits we have seen are so nearly alike as to suggest that they might be the work of one man. If that is an unreasonable theory, the next guess is that

they were all painted at practically the same time, and the artists used the same lithographed portrait of Lincoln to copy. In fact, the similarities might almost suggest mass production, from one "factory" or source of supply, and under one supervisor. But, on the other hand, all six pictures are different in their dimensions; and this suggests that an itinerant artist may have gone from farm to farm, selling his time and talent for a few dollars plus night meals and lodging, and painting a portrait of President Lincoln to fit whatever glass and frame the family was able to provide. The largest of the six is nearly 20x24 inches, inside the frame, and the smallest is a comparatively narrow one, measuring about 13x24 inches.

Allowing for the artist's liberties and his conscious or unconscious departures from the picture he was copying, the man represented in the six portraits seems to resemble, somewhat, the President Lincoln seen in the Meserve photograph No. 108. But this means nothing, for while Meserve 108 gives us a date in February 1864, that is only a date for the photographic original — not for the chromo or lithograph which we assume the itinerant artist copied — and tells us nothing as to when he did his copying.

In all six portraits we have a bearded Lincoln, and therefore Lincoln as President, and a date no earlier than 1861. The facial features suggest such a date, rather than 1864. Considering that the artist's work is a composite-Lincoln, of no particular date, the question comes to mind as to whether Lincoln was alive at the time the portraits were being painted. As President, he had enemies, in the North as well as in the South, but as a Martyr he was mourned by millions; and it is possible that the artist found a ready market for his work in the months and years that followed that tragic 14th of April, 1865.

Another fact which should be mentioned, but which sheds no light on the mystery, is that President Lincoln was by no means the only subject painted on glass by the unknown



No. 5
5. Portrait of Lincoln on glass in town offices, town of Foxboro, Mass.

artist or artists. Along with the Lincoln in the Town Offices, in Foxboro, Mass., hang three other portraits: George and Martha Washington and Benjamin Franklin, all apparently painted at the same time and by the same hand. And, in the rooms of the New Hampshire Historical Society, in Concord, there are six such portraits, but no Lincoln.

This is our report to date. Frankly, this article tells all we know, thus far, and we readily admit that it is little enough. Nor do we pretend that our investigation has been exhaustive. The FBI would have done a much better job. But we are Lincoln enthusiasts, primarily, and art connoisseurs only incidentally and temporarily.

We seek to learn. The mystery of Lincoln portraits on glass has us fascinated, as well as baffled. Who can tell us anything about them?

P.S. We have just learned that the University of Providence, R. I., has added a Lincoln on glass to its splendid McEllan Collection of Lincolniana. This brings the known total up to eight.

SOLVED: The Mystery of the Lincoln Portraits on Glass

By ROBERT S. BARTON

more than a
dozen

Publicity is a mighty power! When the FBI displays a robber's photograph in every bank and postoffice, someone is pretty likely to offer a helpful tip. And, by the same token, anyone who presents a problem to the readers of HOBBIES is pretty likely to get an answer. This author

has received [^] letters resulting from an article which appeared in the October, 1950, issue, concerning Lincoln portraits on glass and asking for information as to the artist, his time and his work.

The mystery is now solved, as will presently be told; and, in fact, there

need never have been any mystery about it, if this author and his associate in the search, Richard F. Lufkin, of Boston, had been better informed on American art and artists. There are authorities in that field who know all about our "mysterious" artist and have written comprehensively about his life and work. But this we have only recently found out. Meanwhile we have had the fun of diligently investigating false leads and looking in all the wrong places.

Anyway, the October article brought some very interesting letters, all of them welcome and much appreciated. Here is the substance of some of them:

A friend in Worcester, Mass., wrote that he has a Lincoln portrait on glass much similar to the one shown as No. 4 in the October article; and another friend, in Tennessee, has one that is similar to No. 5; but neither of these men had any information as to the origin of his picture. A lawyer in Cincinnati wrote that he has a small Lincoln-on-glass, about 8x10½ inches, and formerly owned another like it. (We have never seen any so small.)

Mr. Fred Rouleau, who has been a Lincoln enthusiast for many years, wrote that a Lincoln portrait similar to No. 2 is owned by one of his neighbors in Kennebunk, Maine; and further, that he remembers seeing one in Ashland, N. H., and still another in a second-hand store in Portland. Furthermore, he recalls reading in HOBBIES, some time ago, the advertisement of a dealer, in eastern Maine, offering a "Lincoln portrait on glass by Pryor." (Here was a valuable clue; but his letter came after the search was ended, thanks to a clue from another source).

Two others, in the collection of letters, were of particular interest. Mrs. M. H. Doane, of Swampscott, Mass., wrote describing the Lincoln portrait which had been an heirloom in her husband's family and was believed to have been purchased, at some time, by a sailor, on the Atlantic Avenue waterfront, in Boston. Mr. and Mrs. Doane very kindly provided the photograph of their Lincoln which is reproduced here. It is especially interesting because in it Lincoln faces to the right (and we know of only one other with a similar pose). Even the mole which was on Mr. Lincoln's right cheek, and which is correctly shown in all the left-facing portraits, here appears on the left cheek. As a friend of the Doanes suggested, it almost seems that some



Portraits on glass of Lincoln facing right are not often found. This one is owned by Mr. and Mrs. M. H. Doane.

artist may have laid a sheet of glass over a left-facing portrait and then done his painting, thereby producing a right-facing Lincoln. (As we shall see, the creator of all these mysterious portraits was an efficient time-reckoner, and the theory just offered could, indeed, explain exactly what he did do).

Finally (although hers was one of the early letters received) Mrs. Buell Alvord, of Poughkeepsie, N. Y. wrote to tell of three portraits on glass which she owns, a Lincoln and also George and Martha Washington. It was her letter which headed the investigation toward its successful conclusion. The needed clue was in this portion of her letter:

"The two Washingtons were originally bought in Boston. On the back of both, in pencil, is written: 'Paid—Price \$6.00. By William M. Prior, 47 Newton St., E. Boston.' Whether he was the artist or the purchaser, perhaps this will provide a thread to work on.

"Between the glass and the back-board, which was dangerously loose, on the George Washington painting, I found five \$2.00 banknotes and three \$5.00 banknotes of the Somerset & Worcester Savings Bank, dated November 1, 1862. Whether they were put there by the artist or a former owner, your guess is as good as mine."

The search was over! Mr. Lufkin immediately found that William Matthew Prior (1806-1873) was a traveling painter of portraits, living in East Boston, and was thus listed in the Boston directories from 1846 through 1872. Continuing his investigation, he found that two well-known authorities on New England arts and antiques, Grace Adams Lyman, and Nina Fletcher Little, had written articles which reported with their customary thoroughness on Prior and his work.*

Thus, William Matthew Prior is established as the artist who painted the mysterious Lincoln portraits on glass, and every such painting we have seen appears to have been his work, beyond any doubt. There may have been other artists of similar talent, but if so we have not heard of them. Prior seems to have been alone in his field of work, at least so far as New England was concerned.

Prior was an extraordinary person, and any biographical sketch which did justice to his busy life, his enormous productivity, and his varied activities and interests, would be too long for the space available here. However, some of the main events in his life story can be given in a brief chronology:

He was born May 16, 1806, at Bath, Maine, the second son of Matthew, a ship-master, lost at sea in 1816. There is no record that the boy ever received any artistic training, but there exists a portrait, on a white pine panel, done by him in 1824, when he was 18 years old. Three years later his advertisements began to appear in Maine Inquirer. A sample quoted by Mrs. Little

reads: "Ornamental Painting. Old tea trays, waiters re-japaned and ornamented in a very tasty style. Bronzing, oil gilding, and varnishing, by Wm. Prior, Bath, No. 1 Middle Street."

He married Rosamond Clark Hamblen, on April 28, 1828, and thereby acquired four brothers-in-law, of whom one died, and three were painters. The Hamblens and Priors lived together in Portland, and together they moved to East Boston some time early in 1840; and at various addresses in East Boston, Prior lived until his death in 1873. His wife died in 1849, a year after the birth of their eighth child, and about a year later Prior married Hannah Frances Walworth, of Andover, Mass.

About the time the Prior and Hamblen group was preparing to leave Maine for East Boston, Prior and at least one of his brothers-in-law, Joseph G. Hamblen, became followers of William Miller, the evangelical prophet who predicted that the Second Coming of Christ, and the end of the world, would occur some time between March 21, 1843 and the same date in 1844. Those dates came and went, and the world did not come to an end; but Prior apparently continued his allegiance to Miller, for in 1862 he published a book, "The King's Vesture; Evidence from Scripture and History applied to William Miller, the Cronologist of 1843"; and a similar book, "The Epyrean Canopy", followed in 1868.

Of Prior's several East Boston addresses, the important one is 36 Trenton Street, where he built a house, of which the third story was identified as "The Painting Garret." These words, and the address, appear on the back of many of Prior's paintings. The "Garret" was a busy beehive of painters and painting, beyond any doubt. By 1850 there were at least six members of the growing Hamblen clan engaged in painting, and as for Prior, he was turning out work at a rate and in a manner almost unbelievable today.

At "The Painting Garret" he executed portraits on canvas in record time, for which he charged such sums as \$3 or \$4, frame included! He also turned out some landscapes and fanciful scenes, and, as we know,



This portrait of Lincoln, painted on glass, is similar in pose and general expression to those most frequently seen. It is owned by Mrs. Buell Alvord.

he painted a great many portraits on glass, employing the technique he had learned in his early years for decorating clock doors and mirror panels. These were part of his stock in trade, awaiting buyers, and for his customers' choice he had a good selection of eminent subjects, including the two Washingtons, Lincoln, Grant, McClellan, Napoleon, the great theologian Theodore Parker, and others.

In addition to all this production at his home, Prior was frequently away on extended trips, traveling through New England with a supply of canvasses and living at the homes of clients while he painted portraits of members of the family. He made at least one such trip as far south as Maryland, for examples of his work exist bearing a Baltimore address and the date 1855.

Finally, as though his time were not already sufficiently accounted for, Prior prepared his own canvasses, ground his own paints, and with the help of his sons, made many of his own frames.

(CONTINUED ON PAGE 87)



One of the bank notes found by Mrs. Buell Alvord in the back of her George Washington portrait painted on glass.

SOLVED: THE MYSTERY OF THE LINCOLN PORTRAIT ON GLASS

(CONTINUED FROM PAGE 73)

It was 1850 that Prior finally obtained permission to copy the Gilbert Stuart portrait of George Washington owned by the Boston Athenaeum. Prior had long been Stuart's great admirer, and had named his eldest son Gilbert Stuart Prior. It was this copy which Prior followed in painting his numerous Washington portraits on glass. What he used for a guide in his paintings of Lincoln, and others, is not known, but from the similarity in the Lincoln portraits (of which five were shown with the October article in HOBBIES) it seems evident that he followed a pattern.

In the October article this author mentioned four of the then mysterious paintings which hang in the Town Offices, in Foxboro, Mass.: Lincoln, George and Martha Washington, and Benjamin Franklin. We have since learned that there is a fifth picture, one of Napoleon; and we have also learned the interesting story of how the Town happens to own them. Mr. Henry Clay Wheeler, a picturesque resident of the town, once well-to-do, who became a hermit after the death of his wife, gave all his property to the Town, in 1915, including his house and land and other belongings. Among the latter were these five paintings, which he had considered so valuable he had kept them in his bedroom, covered up, lest they be stolen. (The legend that the pictures had been painted by an unknown Frenchman and left with his landlady in payment of his board bill proved to be without foundation, and merely a variation of the old story involving a map, supposed to show the location of buried treasure.

One feature of the mystery these two articles have discussed remains unsolved. Who put the banknotes in the back of the George Washington portrait owned by Mrs. Alvord? A reasonable guess may be that the owner of the picture put them there, possibly for safe-keeping, during the troublous days of the Civil War. They were issued by a bank in Salisbury, Maryland, and the "promise to pay" is dated November 1, 1862; but Prior's only Maryland visit, so far as we know, was the one made in 1855.

To sum up our findings on the specific subject of Lincoln portraits on glass; to the eight mentioned in the October article, letters from readers have added six more, making a total of 14 known Lincolns (of which only two face to the right.) It is believed the Washingtons are at least as numerous. Prior died in 1873, aged 67 years. If his portraits on glass followed the copying of Stuart's Washington in the Boston Athenaeum, the many examples of his work of that kind were produced in the last 23 years of his life. (Obviously, the paintings of the bearded Lincoln were done after his inauguration in 1861 and before Prior's death in 1873).

Mr. Lufkin and I each own two Lincolns, and consider ourselves fortunate in doing so. It is pleasant to discover that our "mysterious" paintings are, after all, the work of an artist of recognized standing. As for learning that there are ten or more other Lincolns, that does not disturb us one bit, for each one is an "original Prior" and "there is not another exactly like it" — so, the more the merrier.

Altogether it has been an enjoyable experience, this business of playing detective, and tracking down our man. William Matthew Prior, whom Mrs. Little calls "one of the most versatile artists of mid-19th Century New England" proves to be a man well worth identifying. Learning about him amply rewards us for having made the search.

* (The articles by Grace Adams Lyman and Nina Fletcher Little appeared in Antiques, November 1934, and January 1948, respectively. I regret that this credit was deleted from my manuscript without my knowledge. — R.S.B.)

glen

February 1, 1951

Lincoln National Life Foundation
Fort Wayne, Indiana

Gentlemen:

Recently, I have received several orders for my books LORE OF OUR LAND PICTURED IN GLASS, two volumes, from Lincoln collectors, because of the Lincoln material in Volume II.

Fifteen items, including the frontispiece (a rare Lincoln lithophane) are commemoratives made to honor Abraham Lincoln. Individual photographs of each of these, with detailed descriptions, are given.

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Chapter III treats of the Period of Organization: creation of the American Flag, Emblem pieces (derived from the Great Seal), the Patent Office, and United States Mint. All forms in the rare U. S. Coin glassware (a pattern commemorating the founding of the Mint) are photographed in detail and fully described. Twenty-six pages are given to this subject.

Chapter IV tells of the Period of Growth and Expansion, when new states were added to the Union, and the Louisiana Territory was purchased. Personifications are noted, Uncle Sam, Columbia, John Bull, and Britannia. Comes Uncle Sam's first war (1812), and the frigates Constitution and Franklin make history.

Chapter V concerns the Search for Better Ways, when many inventions and improvements came, for industry, for transportation, communication, and for pioneer homes.

Chapter VI, Something beyond Substance, shows the influence of Religion and presents many Biblical subjects and personages. Four religious bodies are noted: Protestant, Catholic, Jewish, and Mormon.

ORDER FORM

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You may send _____ copies LORE OF OUR LAND PICTURED IN GLASS
VOLUME I, @ \$5.75 each
VOLUME II, @ \$6.50 each, to:

BOOK REVIEW NOTES
by
Addison M. Metcalf

Lore of Our Land Pictured in Glass, Vol. II., by Bessie M. Lindsey, published by the author at Forsyth, Illinois; Illus., \$6.50; order direct from author.

In Mrs. Lindsey's first volume on Lore of Our Land Pictured in Glass, the author discussed The Period of Discovery and Colonization, The Revolution Period, The Period of Organization, The Period of Growth and Expansion, The Search for Better Ways, Something Beyond Substance. In her second volume of this unusually fine series, the author continues her discussion of commemorated glassware. She begins with the presidents, vice presidents and defeated candidates. According to the author, she has discovered 18 presidents who have been commemorated; of these, twelve were Army men.

The photographs of the pieces illustrated were taken by the author and they represent her own personal collection, which is probably the largest commemorated glass collection in the country. The photographs are unusually fine and clear. This series is the only one of its kind thus far published, and it will hold the same significance for the glass collector as "American Historical Views on Staffordshire China", by Ellouise Baker Larsen, has for the ceramic collector.

Many rare Washington items are pictured and described, such as a Washington statuette that was made in opaque white glass with satinized finish by Gillinder and Sons, weighing three and three-fourths pound. Its height is five and three-fourths inches. Many of the bi-centennial commemoratives are included. Other presidents represented include Jackson, Harrison, Taylor, Lincoln and Garfield. There is a list of presidential nicknames as well as political slogans and a table showing election records of 45 presidents, vice-presidents and defeated candidates. Heroes of the Army and Navy are numerous. There are 51 who have been honored on glassware that the author has been able to secure. They begin with the Indian Wars (Israel Putnam) on through to World War II (Douglas MacArthur). Many rare items are shown commemorating men of letters: LaFontaine, Shakespeare, Dickens, Webster, Franklin and others. The stage is also represented in glassware by the famous Actress Glass Pattern and individual stage personalities.

In going through this book one can't help but to offer a word of thanks and appreciation to the author. Lore of Our Land Pictured in Glass is really a work of love and devotion. So many of the items are pictured and discussed for the very first time. The author deserves a great deal of praise in bringing us a better understanding and appreciation of our own American heritage.

It has often been said that this nation is a melting pot. It is, therefore, very fitting that Mrs. Lindsey should show pieces honoring persons native to other lands. They include Queen Victoria, King Edward VII, Gladstone, Napoleon III, and others. Some glassware honoring individuals must be considered singly. P. T. Barnum is represented by Jumbo, his famous elephant. There are several pieces known as the Jumbo pattern.

Next we have miscellaneous subjects associated with war. A plate depicting the Battleship Maine has the likeness of the ship under way, and has on it the inscription "Remember the Maine". There are various covered dishes in shapes of battleships. Mrs. Lindsey concludes her present volume with miscellaneous subjects associated with peace-time affairs. These items commemorate places, events, memorials and organizations.

The Newtown Bee,
Newtown, Conn.
July 28, 1950

LORE OF OUR LAND PICTURED IN GLASS, by Bessie M. Lindsey.

Some time ago we had the great pleasure and privilege of reviewing the first volume of Lore of Our Land Pictured in Glass by Mrs. Lindsey. It was a beautiful book and a real collector's item for any library. Now she has continued in a fine companionpiece.

These books are very worthwhile, are historical and authentic and are filled with illustrations of rare pieces of glass owned by the author. Glass is her great hobby and her collection is like no other in existence for it portrays, period by period, the history of this country.

The photographs of the various pieces are real works of art, for it takes careful and very special handling to bring out the highlights of the subjects so as to not blur the patterns.

This second volume has sections devoted to the heroes of our Army and Navy, notables of the stage and writers, but the largest group consists of portraiture of our Presidents, Vice Presidents and even some defeated candidates for those offices.

Mrs. Lindsey explains that most commemorative pictures are found in crystal but many are available in color, such as blue, green, amber, black, amethyst and even some in mixtures. Glass makers have apparently been greatly impressed and inspired by the events in the history of the United States and have produced in glass an unusual assortment of important scenes of the past. Around 250 illustrations have been woven into our great American heritage and they should awaken memories and create a keen desire to become familiar with the records of the country.

The subjects dealt with are not all what may be termed "antiques," for Mrs. Lindsey has included Lafayette, John Paul Jones, Sheridan and Dewey. Also may be found Wendell Willkie pieces, a Masonic hat and loving cup, a General Douglas MacArthur bottle and a Charlie Ross bottle, which brings back to memory one of the most famous kidnapping cases of our history. There is a tray commemorating Niagara Falls from the American side. Spray clouds are seen rising and even the foam is shown at the foot of the falls. This tray is done in crystal. Royalty has not been overlooked, for pieces show Queen Victoria and King Edward the Seventh, Bismarck and Napoleon.

Mrs. Lindsey has produced a wonderful book and makes glass a fascinating study, as well as bringing to light great events and outstanding people, and it should be of great value to collectors, schools and libraries.

Daughters of the American Revolution Magazine, October, 1950.

ILLINOIS STATE HISTORICAL LIBRARY

CENTENNIAL BUILDING , SPRINGFIELD, ILLINOIS 62706



July 8, 1966

Dr. R. Gerald McMurtry, Director
The Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Gerald:

I'm afraid we do not have any more information on Prior than what you already have. We can help you on the list. The one we have came from Hostick. He had three or four and may still have one. I am not sure if he sold one to P. Sang or not but if he did the one you have, Sang's, and ours would account for three. As I remember, Hostick got three at one place first, and the fourth one much later from a different source. At the time I believe the three were the same three that were privately owned in the Hobbies magazine article. I asked Hostick to check this but the people or dealer he bought from would not verify this. However, they were purchased by Hostick in the same general area. We decided, but couldn't prove it, that they were the same. I do not know from whom he acquired the fourth or if he has sold it.

C. W. Loud, Old Salem Country Store, Petersburg, Illinois, an antique dealer, has turned up another which he has since sold. I do not know the present owner. This one came from the collection of Leonard C. Stock (deceased) and is on the front cover of Hobbies, February, 1946, with several other of Stock's Lincoln picture collection.

Sincerely yours,

A handwritten signature in dark ink, appearing to read "J. Hickey".

James T. Hickey
Curator, Lincoln Collection



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RARE ILLINOIS PAINTINGS ON GLASS

BETTY MADDEN, *Curator of Art*



Mrs. Prudence Capps Beidler



Mr. Samuel Linn Beidler

These oil portraits of Mr. and Mrs. Beidler, Mt. Pulaski, Illinois, are examples of a rare art—that of painting directly on the reverse side of glass. This art was especially popular among Pennsylvania Germans during the eighteenth and nineteenth centuries.

The artist, L. Rowley Jacobs, had been Mr. Beidler's boyhood friend in Lancaster County, Pennsylvania. After exhibiting at the National Academy, and living for short times in Brooklyn, New York, and Cincinnati, Ohio, Jacobs was persuaded by Mr. Beidler to come to Illinois some time after 1857. He evidently lived for a time in Mt. Pulaski where Beidler, an influential newspaper editor and friend of Abraham

Lincoln, introduced him to the leading citizens of the Mt. Pulaski, Lincoln, and Springfield, Illinois, areas. After a short stay in Chicago, Jacobs evidently returned to the Springfield—Mt. Pulaski area.

Notable subjects of Jacobs' remarkable paintings on glass include Abraham Lincoln, Governor Palmer, and family members of Governor Oglesby. His last known painting, that of L. K. Scroggins of Mt. Pulaski, dated 1890, is painted on canvas instead of glass.

The Beidler portraits, painted in 1867, were recently purchased by the Illinois State Museum and can be seen in the Early Illinois Arts and Crafts section of the Museum's art galleries.



Lincoln Lore

Bulletin of The Lincoln National Life Foundation . . . Dr. R. Gerald McMurtry, Editor
Published each month by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1543

FORT WAYNE, INDIANA

September, 1966

William M. Prior's Portraits of Lincoln on Glass

Editor's Note: A biographical sketch of William Matthew Prior appears on page 517 of *The New York Historical Society's Dictionary of Artists in America 1564-1860* compiled by George C. Groce and David H. Wallace, Yale University Press, New Haven, Conn., 1957.

Painting in reverse on glass with oil paint showing through the glass is today a lost art. However, such a practice was not unusual in the early Nineteenth Century

when there was a constant demand for decorative glass to place in clock doors around the faces of the early time-pieces. Such an artist was William Matthew Prior (1806-1873) whose life and career have been recorded in articles by Grace Adams Lyman and Nina Fletcher Little in *Antiques* magazine, November 1934 and January 1948, respectively.

Perhaps it was the late Robert S. Barton's articles entitled "Lincoln Portraits on Glass," (*Hobbies*, October 1950) and "The Mystery of the Lincoln Portraits on Glass," (*Hobbies*, February 1951), that first brought Prior's Lincoln portraits to the attention of collectors. Barton's researches led to the discovery of fourteen Lincolns painted by Prior on glass, of which two (a third was later discovered in Boston) face to the right. Since that time a few more examples of Prior's work have been found.

In making a study of Prior's Lincoln portraits it has been noted that the glass varies in size, ranging from 20 x 24 inches to 13 x 24 inches. In all likelihood Prior painted his portraits of President Lincoln to fit whatever glass or frame he was able to provide at the time. The similarities of the portraits might suggest mass production, from one factory or source of supply produced under one supervisor.

Apparently, the artist copied only one photograph of Lincoln (0-91)—the one taken by Anthony Berger at Brady's Washington gallery, on Tuesday, February 9, 1864. Needless to state, the artist selected a very popular photograph to serve as a basis for his artistic productions. Prior did not confine his portrait work on glass solely to Lincoln. Works identified as his include portraits of George and Martha Washington, Benjamin Franklin, Napoleon Bonaparte, Ulysses S. Grant, George B. McClellan and Theodore Parker.

It is difficult to understand why Prior would deviate from his general practice of painting Lincoln facing to the left with three studies depicting Lincoln facing to the right. Barton commented as follows: "... it almost seems that some artist may have laid a sheet of glass

over a left-facing portrait and then done his painting, thereby producing a right-facing Lincoln. Even the mole which was on Mr. Lincoln's right cheek, and which is shown in all the left-facing portraits, here appears on the left cheek." Of course, other glass portrait painters may have produced some mysterious Lincolns, but every one discovered up to date appears to be the work of Prior. This artist appears to have been alone in his field of work, at least so far as New England was concerned.

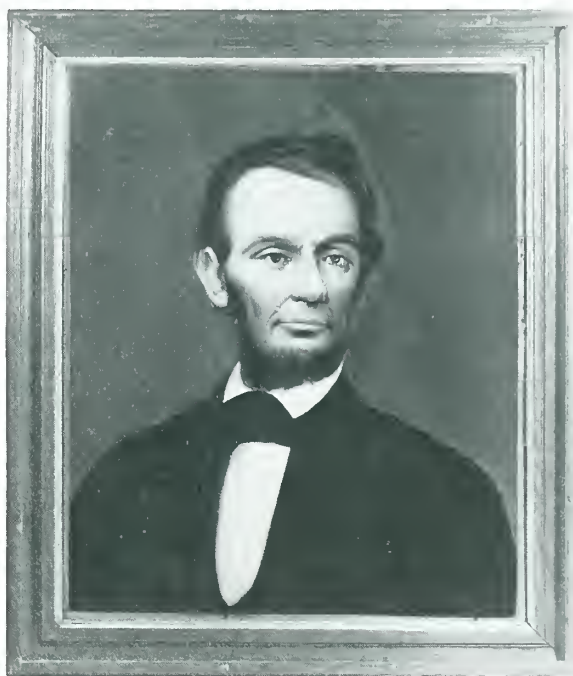
Using the Lyman and Little articles which appeared in *Antiques*, Barton provided a brief biographical sketch of William Matthew Prior:

"He was born May 16, 1806 at Bath, Maine, the second son of Matthew, a ship-master, lost at sea in 1816. There is no record that the boy ever received any artistic training, but there exists a portrait, on a white pine panel, done by him in 1824, when he was 18 years old. Three years later his advertisements began to appear in (the) *Maine Inquirer*. A sample quoted by Mrs. Little reads: 'Ornamental painting. Old tea trays, waiters re-japaned and ornamented in a very tasty style. Bronzing, oil gilding, and varnishing, by Wm. Prior, Bath, No. 1 Middle Street.'

"He married Rosamond Clark Hamblen, on April 28, 1828, and thereby acquired four brothers-in-law, of whom one died, and three were painters. The Hamblens and Priors lived together in Portland, and together they moved to East Boston some

time early in 1840; and at various addresses in East Boston. Prior lived there until his death in 1873. His wife died in 1849, a year after the birth of their eighth child, and about a year later Prior married Hannah Frances Wolworth of Andover, Mass.

"About the time the Prior and Hamblen group was preparing to leave Maine for East Boston, Prior and at least one of his brothers-in-law, Joseph G. Hamblen, became followers of William Miller, the evangelical prophet who predicted that the Second Coming of Christ, and the end of the world, would occur some time between March 21, 1843 and the same date in 1844. Those dates came and went, and the world did not come to an end; but Prior apparently continued his allegiance to Miller, for in 1862 he published a book, *The King's Venure; Evidence from Scripture and History applied to William Miller, the Chronologist*



Photograph from the Lincoln National Life Foundation

Prior's portrait of Lincoln on glass (facing to left) in original frame. The approximate size of the glass is 19 x 23 inches. (See chart for further information)

of 1843; and a similar book, 'The Emphyrean Canopy,' followed in 1868.

"Of Prior's several East Boston addresses, the important one is 36 Trenton Street, where he built a house, of which the third story was identified as 'The Painting Garret.' These words, and the addresses, appear on the back of many of Prior's paintings. The 'Garret' was a busy beehive of painters and painting, beyond any doubt. By 1850 there were at least six members of the growing Hamblen clan engaged in painting, and as for Prior, he was turning out work at a rate and in a manner almost unbelievable today.

"At 'The Painting Garret' he executed portraits on canvas in record time, for which he charged such sums as \$3 or \$4 frame included! He also turned out some landscapes and fanciful scenes, and, as we know, he painted a great many portraits on glass, employing the technique he had learned in his early years for decorating clock doors and mirror panels. These were part of his stock in trade, awaiting buyers, and for his customers' choice he had a good selection of eminent subjects, including the two Washingtons, Lincoln, Grant, McClellan, Napoleon, the great theologian Theodore Parker and others.

"In addition to all this production at his home, Prior was frequently away on extended trips, travelling through New England with a supply of canvasses and living at the homes of clients while he painted por-

traits of members of the family. He made at least one such trip as far south as Maryland, for examples of his work exist bearing a Baltimore address and the date 1855.

"Finally, as though his time were not already sufficiently accounted for, Prior prepared his own canvasses, ground his own paints and with the help of his sons, made many of his own frames.

"It was in 1850 that Prior finally obtained permission to copy the Gilbert Stuart portrait of George Washington owned by the Boston Athenaeum. Prior had long been Stuart's great admirer, and had named his eldest son Gilbert Stuart Prior. It was this copy which Prior followed in painting his numerous Washington portraits on glass.

"Prior died in 1873, aged 67 years. If his portraits on glass followed the copying of Stuart's Washington in the Boston Athenaeum, the many examples of his work of that kind were produced in the last 23 years of his life. (Obviously, the paintings of the bearded Lincoln were done after his inauguration in 1861 and before Prior's death in 1873)."

An effort has been made to compile a list of the Lincoln portraits on glass painted by Prior that are known to exist at the present time. Undoubtedly, there is some overlapping as to present-day ownership as the collections of deceased owners have been dispersed. A chart follows:

Prior Portraits on Glass

<i>Philip D. Sang</i>	<i>Chicago, Illinois</i>	1 Lincoln
<i>C. W. Loud, Old Salem Country Store</i>	<i>Petersburg, Illinois</i>	1 Lincoln
	[This portrait was recently sold to a customer whose identity is unknown. It came from the collection of Leonard C. Stock (deceased) and was once shown on the cover of <i>Hobbies Magazine</i> , Feb. 1946.]	
<i>Illinois State Historical Library</i>	<i>Springfield, Illinois</i>	1 Lincoln
<i>Lincoln Library-Museum of the Lincoln National Life Foundation</i>	<i>Fort Wayne, Indiana</i>	1 Lincoln
	(See illustration on page one.) [This portrait, the property of King V. Hostick, is a temporary loan to the Foundation.]	
	<i>Portland, Maine</i>	1 Lincoln
	<i>Kennebunk, Maine</i>	1 Lincoln
<i>Richard F. Lufkin (deceased)</i>	<i>Boston, Massachusetts</i>	2 Lincolns
	[One facing to the right. The one facing to the left may today be the property of the Illinois State Historical Society.]	
<i>Robert S. Barton (deceased)</i>	<i>Foxboro, Massachusetts</i>	2 Lincolns
	[One facing to the right.]	
<i>Town Offices</i>	<i>Foxboro, Massachusetts</i>	1 Lincoln
	<i>Also</i>	1 Washington (George) 1 Washington (Martha) 1 Franklin (Benjamin) 1 Bonaparte (Napoleon) 1 Lincoln
<i>Mr. and Mrs. M. H. Doane</i>	<i>Swampscott, Massachusetts</i>	1 Lincoln
	[Faces to the right.]	
	<i>Worcester, Massachusetts</i>	1 Lincoln
	[This Lincoln portrait may today be the one that belongs to King Hostick but is on temporary loan at the Lincoln National Life Foundation.]	
<i>New Hampshire Historical Society</i>	<i>Petersboro, New Hampshire</i>	1 Lincoln
	<i>Concord, New Hampshire</i>	6 (None of Lincoln)
	<i>Ashland, New Hampshire</i>	1 Lincoln
<i>Mrs. Buell Alvard</i>	<i>Poughkeepsie, New York</i>	1 Lincoln
		1 Washington (George) 1 Washington (Martha)
	<i>Cincinnati, Ohio</i>	1 Lincoln
<i>Brown University</i>	<i>Providence, Rhode Island</i>	1 Lincoln
		7 Other portraits
<i>Lincoln Memorial University</i>	<i>Harrogate, Tennessee</i>	1 Lincoln
(Once the property of the famous Lincoln Collector, Oliver R. Barrett of Chicago, Illinois.)		

Lincoln Herald

The *Lincoln Herald* is "a magazine devoted to historical research in the field of Lincolniana and the Civil War, and to the promotion of Lincoln ideals in American education." At the present time it is the only magazine devoted exclusively to the events of the life and career of the Sixteenth President.

Since October 1937 Lincoln Memorial University at Harrogate, Tennessee has published this quarterly historical magazine. The first number (Vol. XL, No. 1) was called *The Mountain Herald*. In February 1938 (Vol. XL, No. 2) the name of the magazine was changed to *Lincoln Herald*. Up to the Winter 1965 (Vol. 65, No. 4) number, 107 issues have been published. The magazine has always been priced at \$1.00 per copy, or \$4.00 per year.

The first editor was Robert L. Kincaid, who later became the president of the college. Beginning with the October 1947 number, R. Gerald McMurtry served as editor-in-chief. Upon resigning his position as Director of the Department of Lincolniana, William E. Taylor became the editor, and his first number was the Fall 1956 issue. Taylor resigned as editor with the publication of the Fall 1957 issue. During the interim, until a permanent editor could be appointed, Kincaid edited the Winter 1957 and the Spring 1958 issues. Beginning with the Summer 1958 issue, Wayne C. Temple became editor and has served in that capacity up to date.

The magazine is a scholarly journal and is profusely illustrated. The following indexes are also of great value.
(1954) Analytical Index 1937-1949
(1962) Analytical Index 1950-1960
(1963) Lincoln Herald Index — Spring 1961 through Winter 1961
(1964) Lincoln Herald Index — Spring 1962 through Winter 1962

A check list of the different issues follows:

1. October	1937	55. Spring	1952
2. February	1938	56. Summer	1952
3. May	1938	57. Fall	1952
4. July	1938	58. Winter	1952
5. October	1938	59. Spring	1953
6. February	1939	60. Summer	1953
7. May	1939	61. Fall	1953
8. July	1939	62. Winter	1953
9. October	1939	63. Spring-Sum.	1954
10. February	1940	64. Fall	1954
11. May	1940	65. Winter	1954
12. July	1940	66. Spring-Sum.	1955
13. October	1940	67. Fall	1955
14. March	1941	68. Winter	1956 (1955)
15. June	1941	69. Spring-Sum.	1956
16. October	1941	70. Fall	1956
17. December	1941	71. Winter	1957 (1956)
18. February	1942	72. Spring	1957
19. June	1942	73. Summer	1957
20. Oct.-Dec.	1942	74. Fall	1957
21. February	1943	75. Winter	1957-58 (1957)
22. June	1943	76. Spring	1958
23. October	1943	77. Summer	1958
24. December	1943	78. Fall	1958
25. February	1944	79. Winter	1958
26. June	1944	80. Spring	1959
27. October	1944	81. Summer	1959
28. December	1944	82. Fall	1959
29. February	1945	83. Winter	1959
30. June	1945	84. Spring	1960
31. Oct.-Dec.	1945	85. Summer	1960
32. February	1946	86. Fall	1960
33. June	1946	87. Winter	1960
34. October	1946	88. Spring	1961
35. December	1946	89. Summer	1961
36. February	1947	90. Fall	1961
37. June	1947	91. Winter	1961
38. October	1947	92. Spring	1962
39. December	1947	93. Summer	1962
40. February	1948	94. Fall	1962
41. June	1948	95. Winter	1962
42. October	1948	96. Spring	1963
43. Dec. '48-Feb.	1949	97. Summer	1963
44. June	1949	98. Fall	1963
45. October	1949	99. Winter	1963
46. December	1949	100. Spring	1964
47. February	1950	101. Summer	1964
48. June	1950	102. Fall	1964
49. October	1950	103. Winter	1964
50. December	1950	104. Spring	1965
51. Spring	1951	105. Summer	1965
52. Summer	1951	106. Fall	1965
53. Fall	1951	107. Winter	1965
54. Winter	1952 (1951)		

Recent Acquisitions

Spinner Letter

Everyone admires the beautiful signature of Francis Elia Spinner whom Lincoln appointed United States Treasurer, and his letters are of interest to Civil War and Lincoln collectors. Just recently the Lincoln Library-Museum has acquired a Spinner letter dated April 27, 1865 which reflects the feeling of the people of that day pertaining to the capture of the assassin John Wilkes Booth. The letter, written from Washington to Benjamin Liebman of New York City, follows:

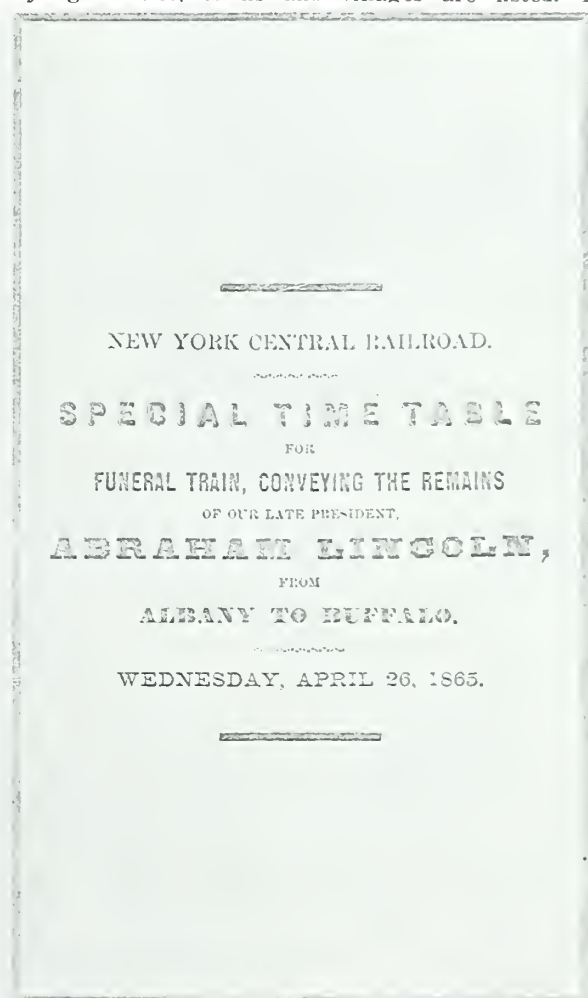
Your favor of yesterday is received.

"The name you mention (?) is had one in this community. Several used to be in the Slave trade, and of all damned traitors those of that stripe are the worst.

"Booth's carcass came here this morning — The government have near on a hundred of supposed Confederates in the Conspiracy in safe places — We have a president now who will show these miscreants no mercy."

Funeral Time Table

Today, railroad time tables of Lincoln's funeral train are exceedingly rare. However, the Lincoln Library-Museum has been fortunate in acquiring one published by the New York Central Railroad in April 1865. The time table was issued by H. W. Chittenden, the general superintendent of the New York Central, and it provides the arrival time for both the pilot engine and the funeral train at all stations between Albany and Syracuse, and between Syracuse and Buffalo in New York State. Some fifty-eight cities, towns and villages are listed. The



From the Lincoln National Life Foundation

A New York Central Railroad time table in the form of a four page folder providing a schedule for Lincoln's funeral train between Albany and Buffalo.

funeral train was scheduled to leave Albany at 4:00 P.M. on April 26, 1865 and to arrive in Buffalo at 7:00 A.M. on April 27, 1865.

The time table states that the "pilot engine and train will have the right to the track over all other trains, and no train will run within twenty minutes of their time."

Todd Genealogy

An interesting original document listing the name of Robert Smith Todd's first wife and their children has recently been acquired. The names of the children listed are Elizabeth, Levi, Frances, Mary, Anne and George. Also, the name of Elizabeth is recorded as the wife of N. W. Edwards, Frances as the wife of William S. Wallace, Mary as the wife of A. Lincoln, and Anne as the wife of C. M. Smith. Apparently, some member of the Todd family wrote on the document the name of Robert T. Lincoln, but could not remember his birth day. Also, the name Wm. W. appears with no birth date, but his death date is given correctly as February 20, 1862. However, the great significance of this document lies in the notations on the margin in the handwriting of Lincoln. He wrote as follows:

"My father Thomas L. Jan. 177

Mother Nancy Hanks, Feb. 5, 1784

Married Nov. 4 (corner of document removed)

Born (birthdate of Robert) Aug. 1, 1843

Edw. Mar. 10, 1846

Willie Dec. 21, 1850

Tad April 4, 1853."

A Cast Iron Platform Scale and an Original Pen and Ink Sketch Featuring Abraham Lincoln's Connection With The Corneau-Diller Drug Store at Springfield, Illinois.

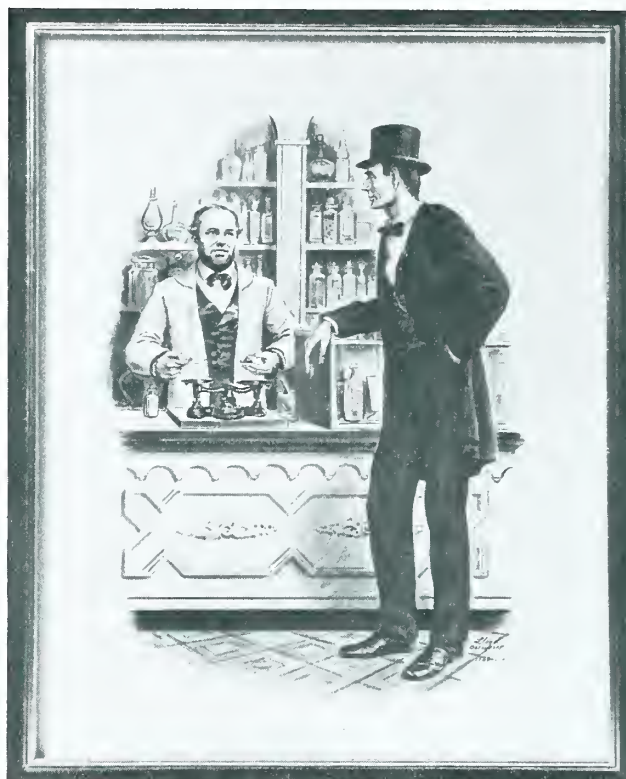
An exhibit depicting Abraham Lincoln's connection with the Corneau-Diller Drug Store in Springfield, Illinois, has been placed on display in the Lincoln Library-Museum of the Lincoln National Life Foundation. The exhibit consists of the original cast iron platform scale from the drug store, and a pen and ink sketch by Lloyd Ostendorf of Dayton, Ohio featuring Abraham Lincoln, the druggist and the scale.

It is well known among Lincoln students that in the 1850's Lincoln was a familiar figure in the business life of Springfield, and his favorite loafing place in the winter months was around the back stove of the Corneau-Diller Drug Store, located on the east side of the Public Square. In the summer months, Lincoln and his cronies lined up on the sidewalk in front of the store.

Here Lincoln and his friends swapped yarns, argued politics, and occasionally made purchases, according to the business ledgers (still extant) which show various entries to the future President's account.

An article entitled "Loafing with Lincoln" by Wayne C. Temple, which appeared in the Summer, 1961 issue of the *Lincoln Herald*, provides a scholarly and exhaustive study of this mercantile establishment, along with a photograph of Roland Weaver Diller, one of the proprietors.

As loafing at Diller's was a daily happy interlude in Lincoln's life, artists have attempted to capture in imaginary scenes some of the events that transpired here. Jay Hambridge drew two illustrations for Ida M. Tarbell's "Billy Brown" stories, which feature the drug store and its proprietor. The chief character in the Tarbell



From the Lincoln National Life Foundation

This original pen and ink sketch by Lloyd Ostendorf depicts Abraham Lincoln with Roland Weaver Diller in the Corneau-Diller Drug Store. The original sketch measures 11 3/4" x 15 1/4". Note the druggist's scale in the picture. In the Foundation's photographic files are to be found exterior and interior views of the Corneau-Diller Drug Store as well as excellent photographs of the druggist and his wife.

stories was R. W. Diller who was introduced to her readers as "Billy Brown."

Up to date, Ostendorf has made four sketches of the exterior and interior of the Corneau-Diller Drug Store. Three of these drawings were published in his excellent book, *A Picture Story of Abraham Lincoln*, Lathrop, Lee and Shepard Company, Inc., 1962. These same sketches have also appeared in the quarterly magazine, *Lincoln Herald*.

A fourth sketch depicting Lincoln purchasing drugs from R. W. Diller has been drawn by Ostendorf primarily to feature the scale. In executing this drawing, the artist gave particular attention to minute details after making a study of early photographs taken of the interior of the establishment. This sketch has never before been published.

While the original scale has no direct connection with Lincoln, it is a part of the original equipment of the drug store and was in use during the period when Lincoln was a frequent visitor or customer.



From the Lincoln National Life Foundation

Original cast-iron platform scale used in the Corneau-Diller Drug Store when Lincoln was a frequent visitor and customer. The scale measures 12" long, 4" high and 5" wide.

The Rail Splitter



Vol. 4 Number 2 A JOURNAL FOR THE LINCOLN COLLECTOR

October 1998

A SURVEY OF LINCOLN GLASS AND CERAMICS

Donald Ackerman

For those interested in political glass & china, the decades of the 1850's, 60's, and 70's present few opportunities for acquisitions. There exists a Millard Fillmore paperweight, a Buchanan and Breckinridge jugate tumbler, a Civil War-vintage parian bust of John Fremont, a Greeley-Brown goblet with a Grant and Wilson mate – barely enough to make a dent in your china breakfront or curio cabinet! In the case of Lincoln, there's a much greater selection. That's the good news. The bad news is that most is rare, expensive, and very little is campaign-related. In this article, I will not discuss White House china, statuary – other than parianware – or 20th century commemoratives. Drawing upon various sources, we will picture as many examples as possible while commenting on probable date of manufacture and scarcity.

Parianware

Parianware is an unglazed form of porcelain sometimes referred to as "biscuit." It is white in color and undecorated. It was popular from the late 1840's through 1880. Most was produced in England or Bennington, Vermont. A small bust of a beardless Lincoln (figure 1)



Figure 1.

continued page 3

Lincoln Lampooned: COLLECTING CARTOON CARTES

David B. Yount

As someone who currently holds public office, I often find myself envying those who were in such a position during the mid-19th century. They served their constituents at a time when the electorate, unlike today, was "tuned in and turned on" by politics, affairs of state, and the development of public policy. Mind you, their advocacy of candidates and causes was sometimes more than a wee bit negative and personal.

In looking at various examples of material culture related to the presidential campaigns of 1860 and 1864, no one was the recipient of more political criticism than Abraham Lincoln. During those two national contests, partisans

on both sides sought to use old and new media alike to illustrate their version of the "facts." Many examples of anti-Lincoln propaganda still exist; from tried and true means like political prints (the 1860 Currier & Ives cartoons were predominantly anti-Lincoln) to so-called campaign biographies, joke books (the anti-Old Abe's Jokes), and the hateful catechisms, *Abraham Africanus*.

In 1860-61, a relatively new political medium emerged. As inexpensive forms of paper photography were being developed, so did the cartoon carte-de-visite



or "CDV." Produced easily and at modest cost, political CDVs came into their own during the time of the Civil War. First used to acquaint Americans with the faces of political, military, and social figures of the day just after 1860, these baseball card-sized photos were soon adapted

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LINCOLN GLASS AND CERAMICS

continued from cover -

was produced for the 1860 election. Inscribed "Constitutional Freedom," it is a very tough piece to locate. Later renditions depicting a bearded Lincoln are difficult to date - the sole exception a tall bust (approx. 18" high) produced by Josiah Wedgwood in connection with Lincoln's first inaugural. It is specifically mentioned in the Wedgwood price-list catalog of 1861.

ABC Plates & Mugs

A major category would be the "ABC" plates and mugs imported from Staffordshire, England. The plates typically have the alphabet in relief lettering around the border. Mugs do not have such lettering, but should be included in this category since each mug had a matching ABC plate. Most of these depict Civil War generals (Scott, Grant, Gilmore, Halleck). Lincoln is shown in a rather grotesque rendition on a mug (fig. 2) and plate. A more pleasing portrait based on the Anthony Berger photo taken in February 1864 comes in both blue and black transfers (fig. 3). A

McClellan plate (fig. 4) comes in both black and polychrome transfers and may date anywhere from 1862-4. The Lincolns are scarce, but not impossible to find. Although none of these ceramics are dated, the subject matter tends to make one focus in on the Civil War time frame. Later "ABC" plates have more sharply detailed designs and letters around the border.



Figure 2.

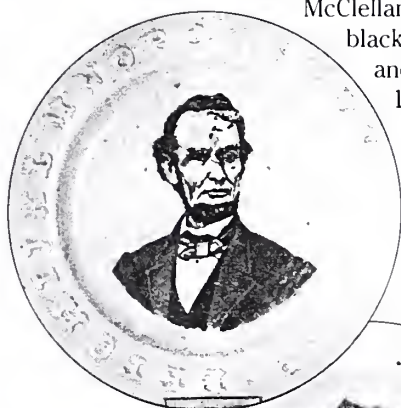


Figure 3.



Figure 4.

Staffordshire ware

The Staffordshire region of England was the major source of Lincoln ceramics during the war years. A large and quite heavy "figural group" of Lincoln on horseback (fig. 5) was part of the popular genre that included literary figures, evangelists, pugilists, and historical personalities. Most were intended as

mantel or hearth decorations. Another hearth accessory, the spill vase, was used to honor Lincoln. Four different variations are known. One, previously pictured in *The Rail Splitter* (see "Another Great Find," Vol. 3, Number 4) comes in both beardless and bearded versions (fig. 6). This design follows closely the blue & white parianware vases made in Bennington fifteen years earlier. The beardless example may be unique. Another version (fig. 7) has a photographic transfer of a bearded Lincoln. Fig. 8 shows the vase most commonly seen, usually in a chocolate-color finish. Probable dates of manufacture on all three: 1864-5. Finally, there are two matchsafes known. Each has a high-relief unglazed bust of Lincoln. Fig. 9 is quite colorful with a magenta and blue background with gold highlights and was probably done near the close of the war. Fig. 10 shows a somber, black and white version that likely commemorates the martyred president.



Figure 5.



Figure 6.



Figure 7.



Figure 9.



Figure 8.



Figure 10.

continued page 4

Made in America

There are some ceramics of American manufacture that may be the best of the lot. These include a hand-painted plate adorned with heads of Lincoln, Grant, and Sherman (fig. 11), a polychrome Lincoln-Grant pitcher (fig. 12), and a Lincoln-Johnson vase (fig. 13 - verso shown) issued as a souvenir of the 1865 inauguration. To our knowledge, each is represented by a sole, surviving example.

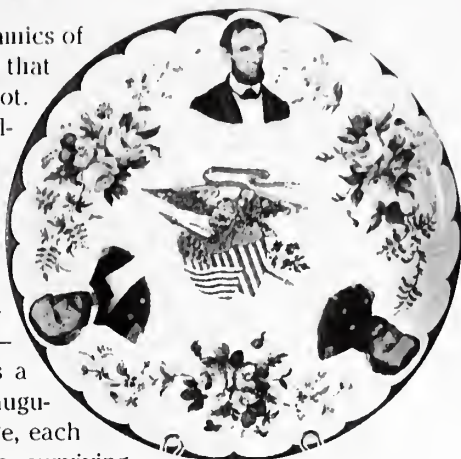


Figure 11.

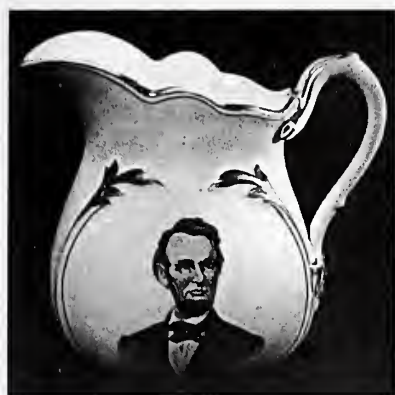


Figure 12.



Figure 13.

Memorial & Commemorative



Figure 14.

A very unusual moustache cup (fig. 14) is highly gilded with a transfer based on Marshall's 1866 engraving. With no marking save an incised "W," dating is problematic, but the extensive gilding and Victorian flavor indicates the 1870's. No others are known. An oversized cup & saucer, of which we can unfortunately provide no adequate illustration, has an oval transfer of

the Brady \$5 bill pose all against a mauve background, interior fully gilded, together with gilded fleur-de-lis and ornamental design elements. A lovely piece of French origin, circa 1865-70, only two are known.

Bessie Lindsey in *American Historical Glass* lists thirteen different pieces related to Lincoln. The "Lincoln Logs Plaque"

(fig. 15) which comes in milk and amber glass, is attributed to the 1864 campaign based on the split-rail motif and the length of Abe's beard and the parting of his hair. We are skeptical. The rail splitter motif was not used often in 1864. In addition, the bust utilized here is identical to Lindsay #276 (fig. 16) which she attributes to the 1876 Centennial. The Lincoln lithophane (fig. 17) is likewise attributed to the 1864 campaign. It does not appear to be a true lithophane, but a milk glass wall hanging. If the quoted provenance is accurate, a period piece and very rare indeed which may belong in our "Made in America" category.

Finally, we picture a hand-painted plate printed in three colors that appears to be a political item (fig. 18). Both it and a Washington mate are rarely encountered. An attempt was made to scrape off the potter's mark on the backside. Enough of it remained to determine it was produced by an English maker in the 1890's.

None of the pieces discussed is dated, making dating somewhat subjective. It's up to each collector to do the appropriate research, make comparative studies, consult qualified dealers, and decide on their level of interest.



Figure 15.

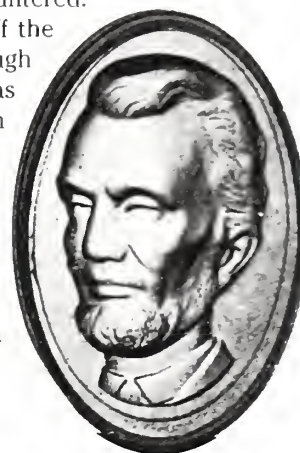


Figure 16.



Figure 17.



Figure 18.





(A)

1923



